

The Hymn

OCTOBER 1953

Psalm 100

Kathryn J. Allen

1. All peo - ple that on earth do dwell,
2. Know that the Lord is God in deed;
3. O en - ter then His gates with joy,
4. Be - cause the Lord our God is good,

Sing to the Lord with cheer - ful — voice; —
With - out our aid He did us — make; —
With - in His courts His praise pro - claim; —
His mer - cy is for - ev - er — sure; —

Him serve with mirth, His praise forth — tell, —
We are His folk, He doth us — feed, —
Let thank - ful songs your tongues em - ploy, —
His truth at all times firm - ly — stood, —

Come ye be - fore Him and re - joice. —
And for His sheep He doth us — take. —
O bless and mag - ni - fy His name. —
And shall from age to age en - dure. — A - men.

This setting won first place in the Ninth Annual Herbert Memorial Psalm Tune Competition, 1952
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The President's Message

TWO HYMN CONTESTS

Texts are coming in for the important new hymn projects in which the Society is engaged this autumn.

The first of these is for hymns suitable for use at the Evanston Assembly of the World Council of Churches which convenes in August 1954. This quest has been widely publicized through the religious press, the publications of the World Council, the membership of The Hymn Society and special letters. In order to make the project as ecumenical as possible, communications have gone out to church representatives in fifteen English-speaking countries inviting participation by members of their constituencies. For obvious reasons, the request is for hymns in English; but this still makes possible a real ecumenicity which is one of the goals of the project. As frequently noted, these new hymns should express either or both of the underlying ideas which will dominate the Evanston Assembly, namely: the Church's oneness in Christ; and "Christ the Hope of the World," which is the specific theme of the gathering. The hymns should be written in well-known meters to be found in standard church hymnals. The word "New" will designate those hymns which have not previously been published or used in a special public occasion other than a local church service. More than one hymn may be submitted by each author. Texts should be in the hands of The Hymn Society not later than December 1, 1953.

The second project is to obtain a new hymn for use at the Convocation on Urban Life at Columbus, Ohio, February 24-26, 1954, which is being arranged by the Division of National Missions of the Board of Missions of the Methodist Church. The purpose of this quest is expressed by the Secretary of the Convocation, Dr. Robert A. McKibben: "The American city has changed so greatly in its needs and its spirit in the last half century that we need new words in a hymn to gather up its story, its aspirations, and its longing for spiritual knowledge." The technical specifications for this hymn are the same as those outlined above for the Evanston Hymn. Texts should be in the hands of The Hymn Society not later than January 1, 1954.

These two hymn projects are further steps forward in the purpose of the Society to provide worthy new hymns on great themes and for great occasions.

—DEANE EDWARDS

The Hymn

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All correspondence concerning membership, literature of the society, or change of address should be directed to The Hymn Society of America, 297 Fourth Avenue, New York 10, New York. Telephone: Gramercy 7-7663.

Editor's address: Rev. George Litch Knight, West Side Presbyterian Church, Ridgewood, New Jersey. Telephone: Ridgewood 6-7967.

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The Editor's Column

PSALM COMPETITION CONCLUDED

The J. B. Herbert Memorial Psalm Tune Competition commenced in 1943 when the Trustees of Monmouth College, Monmouth, Illinois, authorized a ten-year series of competitions in memory of Dr. J. B. Herbert, offering a prize for the best setting of a prescribed metrical version of a Psalm for congregational singing in four-part harmony. The primary purpose of the competition was to reassert in this way the value of the Psalms (in metrical version) as an inspiration to worship.

The April, 1953, issue of the *Monmouth College Bulletin* includes the winning tunes from each of the ten years, along with three tunes which received honorable mention in the final contest. Copies are available at 25 cents each, or for \$17.00 per hundred, postpaid, and may be ordered from the college.

Professor Thomas H. Hamilton has served as Administrator of the Competition, and his efforts in this behalf have been considerable.

Critically speaking, the musical quality of the tunes which received first place over the ten years of competition is indeed high. It is to be hoped that the association of these tunes with Psalm texts will not limit their use, as many of them are most suitable for use with conventional hymn texts. Hymnal editors would be wise to examine this collection of tunes. That five thousand tunes were submitted is evidence of an interest in such composition, and encourages a belief that there may be a suitable contribution by twentieth-century composers to the Church's Song.

Dakota Wesleyan University, Mitchell, South Dakota, will carry on the contest, with three categories of composition: conventional hymn tunes, hymn tunes with modern setting, or an anthem which may be a paraphrase of the scripture that is used for the hymn versions. Suggestions and requests for information should be directed to William F. Kugel, Chairman of the Music Department at Dakota Wesleyan University.

The Editors of THE HYMN hope that readers of this periodical will invite musical friends to investigate this competition.

Cross-Channel Traffic in Hymnody

L. H. BUNN

THERE IS NO BETTER evidence of the basic unity, notwithstanding much diversity, of the Reformed Churches than their hymns, for here is revealed how great a common property is held by all Evangelical Christians. In the present article an English Presbyterian examines, in comparison with various British hymn books, two publications of the French-speaking Evangelical Churches of Switzerland, France and Belgium. These collections, both of which are excellently edited, indexed and produced, are the Swiss *Psautier Romand* (Neuchâtel: 4th edition, 1943), cited below as PR, and *Louange et Prière* (Paris: 3rd edition, 1948), cited as L. The corresponding British book is the *Church Hymnary*, Revised 1927 (K), with the metrical *Scottish Psalter*, 1650/1929. Instead of this complete Psalter, however, the Presbyterian Churches of England and Wales use a Supplement of 58 metrical psalm-extracts bound up with K, as is the Continental practice. The *Handbook* to this Hymnary (Khb) received valuable additions in 1935 from the late Dr. Millar Patrick. Other British hymnals referred to are: *Hymns Ancient & Modern* (A&M/date), *Baptist Church Hymnal* (B/1900), *Congregational Church Hymnal* *(C/1887), *Methodist Hymn Book* (M/date), Sankey's *Sacred Songs & Solos* - present edition, containing 1200 pieces (S/1903), *Songs of Praise*, Enlarged 1931 (SP), *Westminster Hymnal* (WH-/1940).

In one respect English usage is to be preferred, for here a hymn tune is invariably assigned a name (often, to infinite confusion, more than one!). This system, when properly observed, is most helpful for identification, since only in rare cases is a tune firmly welded to a single hymn by which it can be known, in the manner of the German chorales.

Tribute should be paid to the fine succession of scholars from the time of William H. Havergal, Catherine Winkworth and S. S. Wesley in the nineteenth century whose labors have stimulated the increasing knowledge of Continental hymnody, alike as to melody and verse.

In these French compilations we encounter, as is expected, a generous provision of metrical psalms in the honored versions of Marot and Beza. In both books, too, but especially impressive in

* A new hymnal, *Congregational Praise*, published in 1951, supersedes this edition. Ed.

their natural Genevan context, are found the beautiful Bourgeois/Goudimel tunes. In Britain, however, because for the most part metrical psalms are cast in a uniform "common meter," these melodies can seldom be sung with their "proper" psalms, though they are gradually becoming known in other ways.

It is largely to G. R. Woodward and the editors of the *English Hymnal* at the beginning of this century that we owe our widening acquaintance with these little masterpieces, though it cannot be said they are yet popular. Thus, for instance, O SEIGNEUR (Ps. 3) appears as K167, but there it is slow to supplant Barnby's LAUDES DOMINI for "When morning gilds the skies." Rather hesitantly, too, we are associating RENDEZ À DIEU (Ps. 118=66=98) with Heber's Communion hymn "Bread of the world" (K 318), but COMME UN CERF (Ps. 42; K 359) is scarcely known, although in an impoverished form it was admitted to M/1904 as LEIPSIC and traced to J. S. Bach. Other tunes available are those proper to Pss. 6 and 12 (K 543, 360) while *Songs of Praise* has also introduced such lovely melodies as MON DIEU, PRÊTE - MOI L' OREILLE (Ps. 86=77) and AU FORT DE MA DETRÉSSE (Ps. 130); yet all of these are in small demand. We cannot parallel the Continental popularity of Ps. 138 (SP 661)—allocated in PR to three hymns besides, or of LES COMMANDEMENTS DE DIEU (PR 90, etc.=L 256, etc.) which is now strongly commended, if but warily received, as an alternative to ST. CLEMENT for "The day Thou gavest" (K 289); it is still printed also in a dull simplified form (K 305). English eyes are surprised to find the tune long and invariably known as OLD 100th matched in *Louange* only to Ps. 134, though in PR it is set to Ps. 100 as well. * One psalm which, on both sides of the Channel, has steadily kept the same tune is 124, but in England a distaste for the sixteenth-century ruggedness of Whittingham's "Now Israel may say" has lately diverted the great tune to other words (M/1933, No. 912).

Turning now from the Psalter to the hymns we note first the indispensable Lutheran favorites. Of course we find such splendid stuff as EIN' FESTE BURG (PR 234, L 228), NUN DANKET ALLE GOTT (PR 111, L 174), and INNSBRUCK (PR 196, L 122), all generally known in England. Among others which are quite commonly sung here are LOBE DEN HERREN (PR 115, L 78), Drese's SEELENBRÄUTIGAM (PR 271) and GOTT IST GEGENWÄRTIG (PR

* This tune, now associated with the 100th Psalm so definitely, was originally set as found in *Louange*. Ed.

113). In Britain, far more than abroad, most of the foregoing are usually reserved for their "proper" hymns. *LASST UNSERFREUEN* (K 13) has become almost a national favorite, but the version in L 147 differs greatly from the form we use. Other tunes we hear less often — *VATER UNSER* (L 120), *VULPIUS* (PR 146, L 526), *ZURICH* (PR 222, L 171). *GRÄFENBERG* (PR 277) and *CHRISTUS DER IST MEIN LEBEN* (PR 144, L 184) are not yet widely known, although both appeared (in debased forms) as long ago as the first edition of A&M (1861, Nos. 271, 262). It is hard to identify in PR 153 (L 99) our familiar *LÜBECK*, nor does the melody agree with the Freylinghausen original (Khb 170). The popular German tune to "Straf mich nicht in deinem Zorn" appears in PR 299, and is known in M/1933, No. 207 as *WÜRTEMBERG*.

At Communion *SCHMÜCKE DICH* (PR 357, L 205) is now sometimes heard, and *STILLE NACHT* has become popular at Christmas (PR 171). *ES IST EIN ROS ENTSPRUNGEN*, altered at K 81, slowly gains ground in the primitive form (SP 70) which appears in PR 169, L 103. *VOM HIMMEL HOCH* (PR 149, L 92) is not much sung, but many congregations know *QUEM PASTORES LAUDAVERE* (PR 156), though not as a Christmas hymn; in L 109 it is oddly conjoined with *IN DULCI JUBILO* (cp. PR 158) to form one hymn. *LOBT GOTT IHR CHRISTEN* (PR 160, L 113) is a treasure yet scarcely appreciated in England (SP 481), as also the exquisite *O JESULEIN SÜSS* (SP 225=SP 600). St. Theodulph (*VALET WILL ICH DIR GEBEN*) has long been in general use here for Palm Sunday (PR 213, L 94).

But tunes also appear which are commonly sung in Britain without a thought of their foreign provenance. An example is *WINCHESTER NEW* (SP 137), also called *CRASSELIOUS* (K 92); but the Reformed Churches abroad sing not this simple long-meter but the six-line melody given in K 377. This extended tune is unfamiliar here, but elsewhere it is used in various forms (See PR 133, 235, L 231; cp. L 105). A tune that has had considerable vogue across the Channel (PR 274, L 279) was formerly much used in England as a *VESPER HYMN*, both by Methodists (M/1875, 1904) and Anglicans (*Church Hymns*/1871). It is described as a Russian air by Bortnianski, the English arrangement "by Sir John Stevenson, 1818" differing slightly from the Continental.

Then there is *HURSLEY*, but doubling each couplet in turn to make an eight-line metrical setting of the *Te Deum* in ten stanzas (L 69; six st. in PR 116); in this form (without the final repeat)

English Roman Catholics use it under the name of GROSSER GOTT (WH/1940). There is also the tune RUTHERFORD (PR 132, L 237), named from the seventeenth-century Scottish reformer whose sayings are skillfully woven into "The sands of time are sinking." Here too we recognize ANGELUS (L 284), though it had always seemed to belong exclusively to "At even ere the sun was set." Again, it is interesting to compare the tune assigned to PR 314, and taken from a collection dated 1690, with the Darmstadt melody of 1698 set to "Wer sind die vor Gottes Throne?" and called in English ALL SAINTS (Khb 222); it bears some resemblance to CRASSELIIUS already noted. ASCALON (PR 129=M/1933, No. 115) is duly described as "Silesian Air, 1842" rather than a Crusaders' tune as in older English books like M/1875. CASSEL, a frequent setting to Lynch's "Gracious Spirit" (K 187), occurs in PR 268, L 300.

Among fragments of Mozart (PR 121) and Handel (L 204) is an air by Michael Haydn (PR 130, L 80) which has come into service, entitled GREENLAND, with Wesley's lines "From trials unexempted" (M/1933). A Mendelssohn air (PR 381, L 393) is called CYPRUS in C/1887, being set to "Never further than Thy Cross." In connection with the tune from the *Festgesang* always associated with "Hark! the herald angels sing," it is worth noting that Mendelssohn expressed the view (Khb 46) that this chorus demanded not sacred words but something related to "the soldier-like and buxom motion of the piece." This impression is, in fact, remarkably conveyed in the present French hymn (L 224), redolent of "La Marseillaise:"

Lève-toi, vaillante armée,
Pour les combats du Seigneur! . . .
Soldats! à la sainte guerre . . .

A few other importations from the Continent merit attention. In M/1933, No. 213 is a stirring translation of Edmond Budry's Easter hymn "A Toi la gloire" (PR 208, L 150) set to the same bold air from *Judas Maccabaeus*. * The tune so familiar in England as ROUSSEAU and authoritatively ascribed (Khb 661) to that celebrated philosopher, is anonymous in L 454, though traced to an undated collection of his native Geneva. SICILIAN MARINERS (PR 125, L 112=M/1933) is known to the Catholic WH/1940 as O SANCTISSIMA. ADESTE FIDELES (PR 168, L 101) is described as a Portuguese air from the seventeenth century, which would ap-

* Its popularity has increased through contemporary usage in ecumenical gatherings under the World Council of Churches. Ed.

pear in the light of recent research to be in error. Russian contributions include Bortnianski's ST. PETERSBURG, used in various forms (PR 246, L 183; PR 294), and Lvov's RUSSIA (PR 283), while Giardini, composer of the popular MOSCOW (PR 118), was once well-known in London, Naples and St. Petersburg.

All this represents one side of the account, the material that has come into English use from the continent of Europe. Even if slowly, our congregations are now beginning to set a right value upon the noble Genevan psalm tunes and the Lutheran chorales, and perhaps to be conscious of their indebtedness in other respects. But there is another aspect to the matter, for British compositions have found their way across the Channel and take a considerable place in the hymnals we are studying. They are rarely our best and by no means our latest contributions to hymnody, and it is a little difficult to explain some of the preferences displayed.

Thus it would be interesting to know how, out of all the resources of English and Scottish psalmody, there came to be included the solitary tune CAITHNESS (L 159=K 481); the satisfying harmony is altered and, more seriously, in line 2 the A-flat is sharpened to A. There is indeed one melody, SONG 24, by Orlando Gibbons (L 140), and even FARLEY CASTLE by Henry Lawes (L 346). HANOVER (L 71) is assigned to William Croft, but PR 356 attributes it, as was the earlier English practice, to Handel. We note also DAVID'S HARP (L 348) by the seventeenth-century Robert King. It is somewhat surprising to find Samuel Webbe's BENEVENTO (PR 114, L 75=M/1933) as it is now seldom heard in England. John Wainright's beloved Christmas tune STOCKPORT is barely recognizable, being very strikingly re-arranged by Edmond Monod in C-sharp minor to suit a Passiontide hymn (L 121).

Leaving the older composers we come to the nineteenth century. A curious case is L 278 which is ascribed to Charles Purday (d. 1885). This tune, named BEULAH (M/1933), has been traced to Gawler's *Hymns and Psalms*/1785, but while in M/1904 it is given (with the same date) as "German air," in M/1875 it is an undated "Greek melody!" Purday's better known SANDON (L 397) is set, as with us, to Cardinal Newman's hymn, rendered "Douce clarté . . . Dirige-moi" (though by an error in the index p. 646, Nos. 397 and 395 are transposed).

It is also homelike to find S. S. Wesley's AURELIA and Dykes' NICAEA (L 86, 353), if not with their wonted English hymns. Other tunes by Dykes are VOX DILECTI (L 84), and ST. CROSS (L

126) where the melody is repeated from the end to fit an eight-line stanza. There are also his *VOX ANGELICA* (L 211), set originally to Faber's "Hark! hark, my soul," but here reduced from six lines to five, and *PAX DEI* (L 368) — although this, by another slip in the index, is attributed to Mendelssohn. Incidentally, the tune is certainly liable to drag, but was it really meant to be sung "Avec élan" as is here directed? W. H. Monk, the first musical editor of A&M, contributes the evergreen *EVENTIDE*, set properly to "Reste avec nous, Seigneur, le jour décline" (PR 145, L 372) but also adopted in both books for other hymns; then he has *ST. MATTHIAS* (L 361), much altered and fitted to an eight-line hymn for the close of the year, and *ST. SACRAMENT* (L 303), slightly lengthened since Monk wrote it for Bishop Woodford's "Adore te devote" in A&M/1861, 1875. Ouseley's *ST. AUSTIN* (L81) is not now used in England; it was set to "Thou Whose almighty word" in A&M/1861 but not in later editions, though the same partnership occurred in C/1887. Barnby's only contribution is *CANTATE DOMINO* (L 277), but in the index (p. 644) he is wrongly credited also with L 301, probably by confusion with Nos. 277 and 278.

It is not easy to account for the special popularity of Henry Smart's tunes abroad. There may be heard his *BETHANY* (PR 172, L 114), sometimes called *CRUCIFER* from its connection with Lyte's "Jesus, I my cross have taken;" his *MISERICORDIA* (L 384) accompanies its proper words by Charlotte Elliott, rendered "Tel que je suis." A tune that perhaps should not have fallen into disuse is his *GLORIA* (L 107) which was set to "Hark, the sound of holy voices" in A&M/1868; we find also *REX GLORIAE* (PR 236).

A tune called *SEMPER ASPECTEMUS* by J. Hornsey Casson (PR 273) was included in the Presbyterian *Church Praise* /1907; also another tune bearing the very English name of *SILCHESTER*, but this was composed by César Malan, and is sung in France to words by Corneille (L 209). The Oxford organist Reinagle's *ST. PETER* is given (L 398), slightly altered, and also *ANGELS' STORY* (L 405) by the late Dr. A. H. Mann of Cambridge. We meet, too, G. J. Webb's long-established favorite *MORNING LIGHT* (L 417), and the Welsh folk-tune *ST. DENIO* or *JOANNA* (L 218) which has come into more recent prominence here.

It is important to notice the large number of "Sankey" hymns and tunes which have been adopted in French worship, doubtless as a legacy of the Anglo-American revival movements of the last

century. They occur in the Parisian collection rather than the Swiss. Marsh's tune to "Jesus, Lover of my soul" (S 227), though set to quite different French words, is found in L 325, but "Nearer, my God to Thee" is paraphrased (L 412) and set to Lowell Mason's BETHANY (S 581). A close translation (L 402) of verses beginning "One there is above all others" is not, as stated in the index, from John Newton's hymn, but from a rather similar one by Marianne Nunn (S 65); the tune given, however, is not that in "Sankey," but CARITAS (=TENDERNESS) by R. W. Beatty as in M/1904). A paraphrase of Annie Sherwood Hawks' hymn "I need Thee every hour" (K 700) is familiarly matched to Lowry's tune (L 400), but surprisingly the same words, with their refrain, can be sung (L 399) to the PASSION CHORALE!

These hymnals contain the great classical names of Corneille and Racine, once even of Ulrich Zwingli, and later the eminent theologian Alexandre Vinet, J. H. Merle D'Aubigné the historian, and César Malan. Others in their turn have made notable and more numerous contributions, but the fine Evangelical family of Monod is uniquely esteemed, no fewer than seven of its members, covering a whole century, being indexed in these two books — Adolphe (ca. 1837), Henri, Edouard, Théodore, Wilfred; and in music, Edmond and Olga (ca. 1937).

We may now notice the English writers whose hymns have attained translation into French. The nostalgic Scot or Englishman abroad may hear Lyte's "Abide with me" in Geneva (PR 145), Brussels or Paris (L 372) sung in French to the tune he knows best; in France he may even hear the familiar strains of Charlotte Elliott's "Just as I am" (L 384), Annie Hawks' "I need Thee" (L 400), Newman's "Lead, kindly Light" (L 397) and Duffield's "Stand up for Jesus" (L 417), with, if he knows them, Cluff's "I have a Savior" (L 401) and Mary Bachelor's "Go, bury thy sorrow" (L 382). Newton's "Come, my soul, thy suit prepare" is paraphrased (PR 258), as is Bliss' "More holiness give me" (PR 296, L 283); Wesley's "O for a heart to praise my God" (L 248) and Frances Havergal's "Take my life" (L 257) are rendered fairly closely, but all these, unlike the previous group, have unfamiliar tunes. Two hymns (L 272, 412) are apparently based on "Nearer, my God to Thee," and the French words of L 455 seem to be a translation of the anonymous "Saviour, like a Shepherd lead us" (K 554). Jane Crewdson's "There is an unspeakable joy" (B/1900) is rendered in L 299, while Elizabeth Codner's "Lord,

I hear of showers of blessing" appears in both books (PR 256, L 387) but not to Bradbury's tune. Sir Henry Baker's "The King of Love" (L 301) also has a different tune, and a rendering of Baxter's "Ye holy angels bright" is set to HANOVER (L 71). Bishop Heber's famous missionary hymn "From Greenland's icy mountains," has a new tune (L 220) with its proper meter.

Of the fresh material in these books which could be commended to British compilers probably the most acceptable is Crüger's surprisingly neglected AUF, AUF, MEIN HERZ (PR 211). Charles Wood also has an attractive Easter carol tune (L 152). In addition are four melodies taken from Freylinghausen/1704 which merit consideration (PR 136, 313, L 168, 207), one each by J. C. and C. P. E. Bach (PR 177, 322), a popular tune by Nicolai (L 90 etc.), and perhaps a dozen more. It would be harder to point confidently to French verses that would be amenable to English translation.

Summing up, the massive German reinforcement of English hymnody is everywhere acknowledged, but we are far less indebted to the French. For in psalmody while, of course, our music is infinitely enriched by Louis Bourgeois, there is now small trace in Britain of the translations of Marot and Beza; and in hymnody we have borrowed little more than Budry's "A Toi la gloire." César Malan's "Non, ce n'est pas mourir" (L 350) found a place in B/1900, No. 462, and the seventeenth-century mystic Antoinette Bourignon provided "Venez, Jésus, mon salulaire" (M/1933, No. 546) but it is not found in PR or *Louange*; nor is Theodore Monod's "O the bitter shame and sorrow" (M/1933, No. 170), being written originally in English.

Such, then, is the nature of the "cross-Channel traffic" in hymnody illustrated in these two collections. Liberal as it has been it by no means exhausts the scope of inter-communion. Translation is always difficult, but it would be undertaken gladly in both countries whenever suitable material appeared, as has been done with the great Latin and German hymns. Then too in music, just as British congregations are now grappling with the unfamiliar accents of primitive Huguenot and Lutheran melodies, so a perusal of our best hymnals would yield some admirable and stimulating tunes. Here again French worshipers might find a strange idiom, but the range of choice is far wider than they can suspect from a fortuitous acquaintance with our least inspired work.

(Continued on Page 111)

Using The Methodist Hymnal

WILLIAM C. RICE

BAKER UNIVERSITY and the First Methodist Church in Baldwin, Kansas, are taking the lead in a Conference-wide effort to learn how to use *The Methodist Hymnal* more effectively. During the past year a great deal has been accomplished and the way prepared for future developments that should have great significance. For example, the Kansas Conference has voted to sponsor and underwrite a School of Music and Worship to be held in January on the Baker Campus. There have been similar schools in the past, but never before has the Conference done more than give its tacit approval to them.

The Baldwin First Methodist Church is a beautiful gothic edifice located in a rather small college town. Its membership numbers 870, and it is truly a "community" church. While it is not a Conference church in the literal sense of the word, so many church activities are centered in Baldwin that the Conference looks to Baldwin for leadership.

The Reverend Mr. Clare Hayes has been minister of the church for several years; he is as interested in church music as were his predecessors. The present program has his enthusiastic endorsement, and the following description mentions only the unusual activities of an exceedingly active year which he has helped to promote.

The morning service on October 26, 1952, was entitled "A Morning with Hymns," and was developed in its entirety from *The Methodist Hymnal*. Some of the special musical numbers were arrangements, but most of the hymns were used without change.

Organ Prelude "My Faith looks up to Thee"	OLIVET
Introit "Honor and Glory"	ROUEN CHURCH MELODY
Processional "Rise, my soul"	AMSTERDAM

(Free accompaniment by Dr. T. T. Noble)

Invocation Stanzas from "Dear Shepherd of Thy People, hear"

Unison Prayer "Blessed Jesus, at Thy Word we are gathered"

The Lord's Prayer

Anthem "O Thou Who camest from above"	EISENACH
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(The University Choir)

Affirmation of Faith and Gloria Patri

Anthem "I am so glad that our Father in heaven"	GLADNESS
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(The Cherub Choir)

Psalms 118

Pastoral Prayer-Parts of it a paraphrase of "God of Grace and God of Glory"	
Choral Response "Lord, as we Thy Name profess"	SAVANNAH
The Offering	
Anthem "Holy, Holy, Holy"	NICAEA
(Arranged for The University and Junior Choirs)	
Presentation of tithes and offerings	
The Doxology	
Hymn "I need Thee every hour"	NEED
Sermon "The Prodigal God"	
Anthem response "Amazing Grace"	AMAZING GRACE
(The Altar Choir)	
Recessional "O Word of God Incarnate"	MUNICH
Minister's Dismissal	
Choral Response "May the Grace of Christ"	SARDIS
Organ Postlude "A Mighty Fortress is our God"	EIN FESTE BURG

A similar service, based on carols, was presented December 14, the third Sunday in Advent. Another service, using twelve hymns, was well received on the second Sunday in Lent, March 1.

From September through May we used seventy-eight different hymns in our morning service, an average of two different hymns each Sunday, since Communion services and the special hymn services were not counted in the figures above. The Baker University Convocations, at which many additional hymns were sung, were usually held in the church.

Official recognition of increasing interest in hymns was given by the Kansas Area Planning Conference of The Methodist Church, which met at Salina, Kansas, October 29-30, 1952. A section was given over to a discussion of church music—principally hymns—under the writer's leadership. Bishop Dana Dawson has been one of the driving forces behind the movement since its inception. His cooperation and support have been invaluable.

Representatives of eighteen churches in the Ottawa district of the Kansas Conference attended a choir festival on November 16, 1952, sponsored jointly by Baker University and Baldwin First Methodist Church. A session devoted to the study of hymns was perhaps the most profitable part of the day, which closed with a service built around the combined choirs. Again, the content material for the choirs was basically derived from hymns, with twelve being used in various ways.

The climax of the year's hymn study occurred on June 6, 1953, at the General Conference of the Kansas Conference, in session

at Independence during the preceding week. In recognition of John Wesley's 250th Anniversary, Baker University presented a pageant consisting of twelve scenes based on significant events in the life of the Wesleys. Sixteen Wesley hymns were sung by a choir of Baker students with the congregation joining on familiar ones.

The Baldwin Institute of The Methodist Youth Fellowship presented an evening of music on June 25, a program prepared by the high school students attending the Institute. Nine hymns were sung during the evening, and some of them were new to the young people. Thomas Ken's great hymn, "All praise to Thee, my God, this night," set to TALLIS' CANON, was explored thoroughly, and sung as a canon, to the great delight of those participating. The possibilities of using other hymns in new ways were discussed, and "Jesus, with Thy church abide" was sung to LITANY as an illustration. It was found effective as a litany with reader and choir or congregation.

The effectiveness of our year's effort better to know and appreciate *The Methodist Hymnal* was further aided by the fact that the nave of the Baldwin church was redecorated during July, necessitating the use of Fellowship Hall for services. The minister made use of the opportunity for his congregation to benefit from what seemed an inconvenient situation; the first Sunday was devoted to a well-received study of the hymnal.

What does the future promise? Our experiment and its successful outcome leads us to believe that our people certainly will not be lethargic in their approach to hymns, and that minister, choir, and people will have greatly benefited.

"CROSS CHANNEL TRAFFIC IN HYMNODY"

(Continued from Page 108)

Indeed it may be emphatically urged that the strength and dignity of our finest compositions have yet to be recognized abroad. Our early psalters and traditionals will richly repay study, and there is much fine gold from the time of Orlando Gibbons to the present day: among the moderns, for instance, are tunes by Basil Harwood, Martin Shaw, K. G. Finlay and Vaughan Williams that are far too good to neglect. We can truly offer to our Reformed brethren overseas some treasures not unworthy to be named together with their own noble gifts to us. This way lie mutual respect and understanding, to the building up of the Body of Christ in unity, and the enrichment of His praise.

A National Hymn

FRANK B. MERRYWEATHER

*I exhort that supplications be made for kings
& all that are in high places. 1 Tim. 2:1*

O King of kings Immortal,
O Majesty divine,
All worlds are thy possession,
All power is ever thine.
Look down we humbly pray thee
Upon our native land,
And guide and guard thy people
With thine almighty hand.

To-day we supplicate thee,
Be gracious to this Realm,
Give to our Sovereign Lady,
Who stands now at the helm,
The wisdom of true counsel,
Her people's good to gain,
That she in God confiding,
Long years may live and reign.

Upheld by faith and courage
She standeth not alone,
The roots of pure devotion
Entwine around her throne.
A throne beloved and trusted,
O may it ever be
The symbol of our greatness,
Our bond of unity.

O King of kings, All-glorious,
O Saviour, heavenly Friend;
Whose throne endures for ever,
Whose kingdom shall not end.
We praise thee, and confess thee,
The Father, Spirit, Son,
The triune God, mysterious,
The blessed Three in One.

Tune, WORDSWORTH or CRÜGER

Coronation Hymns, 1953

RUTH ELLIS MESSENGER

THE MILLIONS THROUGHOUT the English-speaking world who heard either in England or overseas the magnificent radio and television broadcasts of the Coronation of Elizabeth II, will long hold in memory the music rendered by the choir in Westminster Abbey on that occasion. Two hymns were sung in the Coronation service, *Veni creator spiritus*, "Come, Holy Ghost, our souls inspire," as translated by John Cosin, and Kethe's "All People that on Earth do Dwell," with its familiar tune. The National Anthem concluded the ceremonies.

A number of hymns commemorating the Coronation have appeared, as might have been expected. The customary practice was greatly stimulated by the nation-wide attitude of religious dedication on the part of all, pre-eminently Her Majesty. Although the Poet Laureate, John Masefield, did not contribute a hymn, his lyric poem beginning

This Lady whom we crown was born
When buds were green upon the thorn —

is a charming and gracious tribute.

"Our Queen and Commonwealth" was written by H. Elvet Lewis, "the doyen of Congregationalist hymn writers," as Dr. Routley reminds us, and was set to music by Mansel Thomas. Of the four stanzas, the first and last follow:

1. God save the Queen. God be her guard and guide;
May He for all her tasks His help provide:
From all her realms may constant prayer arise
To keep her in God's wisdom meekly wise.
4. God bless our Queen and grant her length of days;
God keep our realm safe in true Christian ways;
God help mankind to end the reign of fear;
God bring to all the Heavenly Kingdom near.

(British Weekly, March 26, 1953)

Prebendary John E. S. Harrison of St. Paul's Church, Weston-super-Mare, Somerset, was honored by the Queen's acceptance of "A Hymn in honour of the Coronation of Her Majesty, Queen Elizabeth." The first stanza is indicative of its form and spirit.

1. In solemn consecration, Lord,
Thy Servant kneels before Thee,
O bless her Coronation, Lord,
And give her strength to serve Thee.
For her our earnest Prayers ascend

THE HYMN

In humble supplication,
Do Thou her mightily defend
And be her sure Foundation.

(*Church Management*, May, 1953)

A five-stanza hymn of which two are quoted, was written by H. K. Hudson, set to a French Church Melody of 1782. (See *Episcopal Hymnal* 1940, 157)

1. Bless, Lord, our Sov'reign, called to rule and guide us;
Bless thine anointed with thy Holy Spirit;
Ever uphold her with thy sure protection;
Faithfulness grant her.
2. Strengthen thy servant for her people's service,
Grant her thy guidance; in thy ways direct her;
Knowing thy power may she trust in thee, Lord,
Faithful Protector.

This hymn was sung at Evensong, in St. Paul's Cathedral, London, on the occasion of the 83rd Anniversary of the Gregorian Association, July 2, 1953.

The Hymn Society of Great Britain and Ireland was represented among the authors of Coronation hymns. The Reverend Frank B. Merryweather whose "Hymn of Hope" and "Shall not the Judge of all the earth" have appeared in this periodical, is the author of "O King of kings Immortal," here reproduced in its entirety by permission.

Among Our Contributors

THE REVEREND LESLIE H. BUNN who has been chosen by the Hymn Society of Great Britain and Ireland to edit the Revised Edition of Julian's *Dictionary of Hymnology*, occupies the pulpit of the Presbyterian Church in Crook, County Durham, England. In the current article, he displays his extensive acquaintance with hymns and tunes as they have served the purpose of ecumenical praise in the British and Continental environment.

MR. ALEXANDER FLANIGAN, a resident of Belfast, is a layman whose interest in hymnology is already familiar to our readers. While primarily concerned with the Protestant hymns and hymn writers of Ireland, he gives here a glimpse of the hymnody of the Isle of Man.

WILLIAM C. RICE, Ph. D. is Head of the Music Department in Baker University, Kansas. In the letter accompanying his article, which the Editors were fortunate enough to secure, he writes: "We have had such a productive year in our study of hymns that I felt compelled to tell others about it."

Manx Hymnody - Some Fragments

ALEXANDER FLANIGAN

THE SERIOUS STUDENT of hymnology who cares to know something of Manx hymnody turns instinctively to Dr. Julian's monumental *Dictionary of Hymnology*. Disappointed here, he turns to other great works on the subject. In dismay he casts these aside too, and concludes that the Isle of Man has never acquired a native hymnody, or, if it has, its impress on the history of the subject has been so shallow that no research worker in the field has seen fit to take it under his notice.

These were my thoughts when my wife and I arrived on the island July 1952 for a ten-day holiday. The gaiety, colour and vivacity prevailing on the island at the height of the holiday season do not constitute the ideal atmosphere for serious study but in the respite offered by my wife's shopping expeditions I managed to engage in a little research, though, having regard to the limited hours at my disposal, I did so in the hope of gaining nothing more ambitious than a mere nodding acquaintance with Manx hymnody.

An inspection of the book-shops on the island — and there are a good number of these — reflected nothing of Manx hymnody. There must be few such shops on the island in which I did not stand, yet the only work of hymnic interest I could find on a book-shelf was a lone copy of the *English Hymnal*, its presence indicating that somewhere in Manxland that collection was in use. A search of the indexes in the Public Library at Douglas, capital of the island, revealed nothing of interest to the hymnologist, but on entering the Reference Department my heart strangely warmed (like John Wesley's) on spotting one work — Julian's *Dictionary*, 1st edition. The Manx Museum, however, held more hope, and it appeared to me that the museum must be the Mecca of the serious student in any department of culture. Here there is housed much of what has been preserved of the island's history, including the remnants of its early hymnody. No works on the subject are to be found, so far as I am aware, but a few fragments may be culled from religious historical works. The best guide to the old collections is Wm. Cubbon's *Bibliography of the Literature of the Isle of Man* (2 vols., 1933 - 1939), and I made it my companion during my hours in the museum.

The following would appear to be a complete bibliography of the Manx hymn books:—

- (1) *Daa/Arrane Spyrry doil/son/Moghrey as Fastyr/liorish/Aspick Thomase Kenn, D.D./marish aynr jeh'n Psalm 139./*

Trans: Two Spiritual Songs for Morning and Evening by Bishop Thomas Ken, D.D., with Part of Psalm 139.

This is the first known Manx hymn collection, though probably it was never employed in congregational worship. It was published in 1783, the translations into Manx being by the Rev. Thomas Corlett, vicar of Kirk Christ, Lezayre. Only one copy of the work is known to exist. The hymns were re-printed in Feltham's *Tour* (1798) and in the Manx Society's series, vol. xxi.

- (2) *A Collection of Hymns. Translated into Manks from the late Reverend Mr. Wesley's Books; and approved of by a Committee chosen at a Conference held between the English and Manks Preachers.*

This scarce collection, containing pp. ii + 152, was printed at Douglas by Christopher Briscoe and published in 1795. The Preface states: "Several of the hymns at the end of the book have been taken from the hymns of Daniel Cowley, because his books have grown scarce." Thirty-nine of the pieces in this collection are stated to be from D. Cowley's book. This book by Cowley is a typographical mystery, there being no record of any kind relating to it, other than that of Feltham, who describes it as "a translation from Wesley's book."

- (3) *Lioar/dy/Hymnyn/as/Arraneyn Spyrrydoil,/Chyndait gys Gailck, veih Lioar yn/Wesley as Watts.*

Trans: Book of Hymns and Spiritual Songs translated into Gaelic from the Books of Wesley and Watts.

This collection was printed by Thomas Whittam and published in 1799. It contains 176 hymns (184 pages) including the National Anthem in six verses. The agreement made between the printer and a committee chosen by a conference of the English and Manx preachers provided for the printing, folding and stitching of the books. Whittam was to print 2,000 copies of the book; to carry on the work of printing regularly, and "to take no other work except his custom work . . . during the time of printing the said Hymns." The committee were to pay twenty pounds for the first printing, and to find the necessary paper.

- (4) *Lioar / dy / Hymnyn / as / Arraneyn Spyrrdoil, / chyndait gys Gailck, / veih Lioaryn / Wesley as Watts.*

Trans: No. 3 above.

This collection (186 pages) contains 215 pieces. It was printed by J. Quiggin, and published in 1830. This is a revised edition of No. 3 above. The revisers are not identified; they are merely referred to as "two Manxmen of ability." The collection contains some pieces not in the 1799 edition, and also a supplement of forty hymns expressly translated by George Killey, Clerk of Conchan (Onchan).

- (5) *Lioar / dy / Hymnyn / as / Arraneyn Spyrroil, / chyndait gys Gailck / veih lioraryn / Wesley as Watts.*

Trans: As No. 3 above.

This collection, of which few copies now exist, was printed by M. A. Quiggin and published in 1846. It contains 221 hymns (191 pages). This is the last issue of a Manx hymn book.

This modest enumeration of Manx hymn book production covers a short period of sixty-three years. Its small compass is somewhat redeemed when the history of the Manx language is brought to bear upon it. Manx Gaelic, allied to the Scottish and the Irish Gaelic, was almost entirely a spoken language until the beginning of the eighteenth century, though even then, and for many years before, English was the spoken language of the better educated. In the mid-eighteenth century about one-third of the inhabitants could speak English; at the beginning of the present century all could speak English, and fewer than 5,000 remained who could speak both languages. This number has rapidly declined, and to-day Manx is known only to a few of the older generation and students who have pursued its study as a cultural interest. As a means of communication it has not been employed for many years, and there would appear to be no prospects of its revival as the language of the people. It is, however, heard every year on July 5th (Old Midsummer Day) at the historic Tynwald Hill, from which the Bills of the previous year, having passed the House of Keys and the Legislative Council, and received the Royal Assent in London, must be promulgated in both English and Manx before they become the law of the land. The Isle of Man covers an area of 227 square miles, and, according to the census taken in April, 1951, its population is upwards of 55,000.

The earliest printed Manx preserved is the Prayer Book of Bishop Phillips (1610). Even in the eighteenth century very little Manx existed in the printed word. The last Manx Bible was issued in 1819, and the last Manx New Testament in 1840.

In addition to the hymn collections already noted a number of hymns in Manx are to be found in the files of the local press, whilst others are preserved in manuscript in the Manx National Museum. Most of these pieces are translations, principally from Charles Wesley and Isaac Watts, and from the Psalms. Amongst translations found in print are "Rock of Ages," "Lead, kindly Light," "There is no night in Heaven," "Onward, Christian soldiers," and "Jerusalem the golden." The manuscript hymns preserved in the museum include a collection of Manx translations under the title. "The Hymn-book of John Keig of Erystein," and another (also translations) entitled "Hymns and Temperance Songs," by John Quirk of Carn y Greie, with a Preface by C. I. Paton. It should also be stated that in 1826 the Religious Tract Society published in London in booklet form a series of twenty-eight translations made by George Killey (mentioned at No. 4 above) under the title *Hymnyn son Paitchyn Iorish I Watts* (Hymns for Children by I. Watts). This little work was reprinted at Peel, home of the Manx fishing industry, in 1893, though it can scarcely be called a native collection, and there would appear to be no evidence that it was ever employed in worship.

There are no locally-produced hymn collections in use in the Isle of Man, the following being those employed:—

Church of England — *Hymns Ancient and Modern, Songs of Praise, English Hymnal, Church Hymnal for the Christian Year, Hymnal Companion.*

Methodist Church — *Methodist Hymn Book.*

Presbyterian Church (of England) — *Revised Church Hymnary with Supplement.* The book in use in the congregation at Douglas has pasted into its back cover a copy of W. H. Gill's Manx Fishermen's Hymn (For notes see Telford's *New Methodist Hymn Book Illustrated*).

Christian Science Church — *Christian Science Hymnal.*

Salvation Army — *Salvation Army Songs.*

Congregational Church — Not ascertained.

Baptist Church — Not ascertained.

Despite the fragmentary nature of the material gathered, I left Douglas for Belfast feeling that, from the hymnological point of view, my visit had not quite been in vain.

Among Our Contributing Editors

Professor A. W. Binder expressed his opinion concerning the state of sacred music in an article published in the May 17, 1953, edition of *The New York Times*. Dr. Binder believes that the standard of music in church and synagogue has improved along with the steady rise of our cultural level. He also writes: "This upsurge of musical appreciation and understanding by contemporary musicians has led to a revolt against banal and irreligious types of music, untrained direction and mediocre performers and performance."

Dr. Robert L. Stevenson, currently on the faculty of the University of California, is the author of *Music in Mexico*, published in 1952 by Thomas Crowell Co., New York, N. Y. Dr. Stevenson spent considerable time in Mexico and Spain engaged in necessary research for this impressive and well-documented study.

Lee Hastings Bristol, Jr., and Harold Friedell are co-editors of the recently published *Hymns for Children and Grownups*, published by Farrar Straus & Young, New York, N.Y. Mr. Bristol's interest in hymns and songs for children has been illustrated by a collection of original compositions, *The Lamb and Other Carols*, which was a supplement to Vol. 2 No. 4 of THE HYMN. Mr. Friedell, a Hymn Society member, is organist and choirmaster at St. Bartholomew's Church in New York. Messrs. Bristol and Friedell have carefully selected 185 hymns from the repertoire of all denominations; tunes have been placed in easy range of untrained voices. The editors selected hymn texts "only when they were believed to say something to the child as well as to the adult."

Ralph Hibbard Brigham, Organist of Second Congregational Church, Rockford, Illinois, recently commemorated his twenty-fifth anniversary as organist in a recital at the Church on the re-built organ. During his tenure he has played nine hundred and forty pre-service recitals on Sunday mornings and is in demand for constant recital work in the surrounding area.

Church Choir Administration

The Editors regret that the article, *Church Choir Administration*, by Mrs. Miriam Carper Frey, which appeared in THE HYMN, April, 1953, resembles an article with the same title, by Mrs. Frey, printed in *Choral and Organ Guide*, May, 1952. Through a misunderstanding of copyright formalities, Mrs. Frey contributed similar articles to the two periodicals without informing the editors of this fact. Not knowing of the arrangements with *Choral and Organ Guide*, we offer an apology to the Editor, Mr. Roy Anderson, and to our readers for presenting a similar article in *The Hymn*.

REVIEWS

The B. B. C. Hymn Book, With Music.

Pages not numbered. London, Oxford University Press, 1951. Second printing, 1952. 15s. (U.K.)

"The *BBC Hymn Book* provides a body of hymns for use in all studio services, which are thus made available under one cover to any listener." So begins the promotional matter on the dust jacket of one of our newest major hymnals. It is indeed a generous (as English hymnals tend to be) collection of 542 tunes, plus many alternates, excellently printed and bound.

All of the usual indices are present, as well as such unusual and highly desirable ones as scriptural references and a listing of original first lines. These plus other considerations seem to indicate that its primary value on this side of the Atlantic will lie more in its considerable reference potential than in daily use. Not only is the format (text separate from music in most cases) not popular in this country, but the musical standards are unlikely to offset the relatively heavy cost of installing it for congregational use. The book is, to be sure, well above average in this respect; but it by no means approaches the calibre of the best two of domestic hymnals *The Hymnal 1940* and *Concordia VTEV*.

Insofar as the Editors have set out to provide a collection of wide appeal which "eliminates the bad popular while preserving the good popular," they have done so with eminent success. However, few new trails have been blazed; and it can only be said that such faults as the book has are not unique but rather those of the musical side of contemporary hymnody

in general. Historically (e.g.) some of the melodic forms used are open to question, for reasons which roughly parallel certain statements in the Preface regarding texts. Elsewhere we are told that "several new tunes have been included." They are not so identified; but such as have been assumed to be "new" seem an undistinguished lot. A notable exception is Graham George's *THE KING'S MAJESTY*; certainly one of the finest of contemporary settings. By and large, all too many contemporary church composers are still thinking in terms of, or seem constrained by, an artistic outlook now at least a hundred years old and long since discarded in those parts of the musical world where significant creative activity is currently taking place.

In about the usual number of cases, there is the usual evidence that corresponding line lengths are still considered sufficient grounds for mating a given tune and text. The problem created by hymn-writers' neglecting to cast all verses of a work in the same metric pattern (particularly in the case of initial up and down beats) is admittedly a difficult one; but it does seem high time for at least an effort at some sort of solution.

Notation-wise, there seems to have been no attempt at any sort of uniform policy. The type of beat unit adopted is of course entirely irrelevant to tempo or style. Yet to anyone brought up, musically, in the nineteenth century tradition (and that must include all but the very youngest of us), the indiscriminate mixing of such units tends in practice to give the impression — neither correct nor desirable — that tunes noted in larg-

er values were intended to be sung more slowly than others. Getting down to cases, we find psalm tunes mostly presented in at least an approximation of their native rhythmic form, which is most commendable. Also, plainsong tunes are, happily, presented as such. But once again they are subjected to those ridiculous and utterly indefensible "harmonization." Why? Nothing could be more foreign to their nature. Many German chorales have been included. Here we feel that the highly laudable policy initiated by *Concordia* of restoring original rhythmic schemes could well have been emulated.

Turning to the positive side, we find first an excellent, unusually concise Preface in which many pertinent things are said, especially as regards texts. Probably the finest feature of the book, however, is its orientation. Standing on the sound premise that there is no such thing as a "general" hymn, the Editors have split the material into four main sections. The first, comprising 80% of the whole, is of sufficient interest to quote literally:

I. GOD

1. The Eternal Father
 - a. His nature, providence, etc.
 - b. His Kingdom
2. The Lord Jesus Christ
 - a. His advent
 - b. His birth
 - c. His manifestation
 - d. His life and ministry
 - e. His suffering & death
 - f. His resurrection
 - g. His reign & priesthood
 - h. His presence and power
3. The Holy Trinity

II. THE CHURCH OF GOD

1. - 9. Commission & Work, Holy

Scriptures, Baptism, Confirmation, Communion, Marriage, Ministry, Holy Days, Communion of Saints

III. CHRISTIAN LIFE & DUTY

1. Towards God
 - a. Preparation
 - b. Worship
 - c. Repentance & forgiveness
 - d. Faith & trust
 - e. Aspiration
 - f. Prayer
 - g. Dedication
2. Towards man
 - a. Love, unity, peace
 - b. Those in need
 - c. The absent
 - d. Service & citizenship

IV. TIMES, OCCASIONS, SEASONS

1. - 10. Sunday, Morning, Evening, New Year, Plough Sunday, Rogationtide, L a m m a s, Harvest, Dedication, Burial

The remaining three could well have been merged physically with the first, and cast editorially as parts of the "specialized" indices; for "Metrical Psalms" and "Bible Paraphrases" are certainly no less subjective than other types of hymns. The former division is in actual fact purely literary. The settings used are by no means all psalm tunes, nor are such tunes absent elsewhere. "Choir Settings" seems rather pointless in that it contains merely more hymns, for the most part. Experienced choirs unfortunately make little use of such material; while less accomplished groups may easily find all they need in the main body of hymns.

It will be noted that very little has been said of literary aspects of the matter. The reasons are two. First, the

writer is primarily a musician whose concern with hymns as literature is largely confined to the "Sunday morning" level: that is, their direct impact on a congregation. Secondly, he is neither inclined nor equipped validly to criticize the work of trained hymnologists in this area. Hence, comment shall be limited to the statement that motives and approach appear sound and responsible, and that a work of high calibre is certainly a distinct likelihood.

In summation, the *BBC Hymn Book* seems to be a compilation well above the average; setting no great musical standards but offering much to think about in matters of organization and presentation. We heartily recommend it as well worth owning.

—Parke S. Barnard

Congregational Praise, published by Independent Press, Ltd., for the Congregational Union of England and Wales. London, 1951.

This hymnal has a most attractive format; its blue and silver binding its excellent paper and clear typography make it a beautiful book. It is a comprehensive collection with 888 selections covering musical material for many uses and occasions. The Table of Contents comprises the usual divisions. In addition, there are special sections devoted to hymns for Children (23), Christmas and Easter Carols (23), Metrical Psalms (15), Doxologies and Blessings (7), Congregational Anthems (18), hymns for Private Devotions (17), Canticles, Psalms and Passages of Scripture for Chanting (107), Ferial and Festal Responses, the Lord's Prayer and Amens. There is a useful index of Hymns

for Young People, calling attention to hymns scattered throughout the hymnal which are appropriate for youth.

In the Appendix twenty-seven additional tunes are placed for optional use with hymns. A number of these seem to be traditional tunes which the editors have set aside in favor of new combinations of music and text. Throughout the book, however, hymns familiar to United States congregations are given musical settings quite different from ours. While we recognize the fact that the mating of tunes and texts differs in our two countries, I do wonder why the differences so outweigh the likenesses. In the case of twenty-five hymns consulted, I found only five set to the tunes most familiar to us.

In this hymnal many tunes are written or arranged by contemporary composers. Two members of the Musical Advisory Committee of *Congregational Praise* have contributed an impressive number of original tunes. Eric Thiman, Chairman, is represented by seventeen original tunes and eight arrangements. The Rev. Eric Routley of the same Committee has contributed nine original tunes. As might be expected, the large majority of composers are nineteenth century British. In the order of importance given to their tunes, they are: Smart, Dykes, Barnby and Gauntlett. A large number of German chorales and Genevan Psalter tunes are also included. The authors of hymn texts are featured as follows: Watts (48), Wesley (45) and Montgomery (22) with many translations from the Latin and German by J. M. Neale and Catherine

Winkworth. However, the book is rich in material from all periods of hymn writing and contains not only an unusual number of very early hymns (from the 5th, 6th and 7th centuries) but also many 17th century ones and quite a few modern verses by contemporary writers, new to me, such as John M. C. Crum, D. Helen Stone, Dorothy Angus, K. E. Roberts, W. T. P. Davies and George B. Caird. In checking sources other than composer or author, I came across a tune, MISERERE MEI, which comes from "Seven Sobs of a Sorrowful Soul," 1595. Hymn editors have indeed broadened the emotional scope of hymnals since that day.

A few American authors are represented, W. Russell Bowie, Harry E. Fosdick, O. W. Holmes, F. L. Hosmer, W. P. Merrill, Ray Palmer and J. G. Whittier. It was surprising to find the "Battle Hymn of the Republic" set by Walford Davies. As his tune, VISION, encompasses a tenth and has a "shock" cadence hinting at modality not consistent with the general harmonic simplicity of the rest of the hymn, it is probably not destined for very wide use by American congregations.

Since many characteristics of this hymnal are common to the best hymnals being published today, I will call attention chiefly to its unusual features. The Preface states, "It is suggested that Amen should be sung only where it is given at the end of the tune. The custom of singing Amen at the close of every hymn seems to have grown up less than a century ago. It is difficult to be consistent in its use, but the principle adopted here is to

sing it after a doxology or prayer, or where it is an integral part of the tune." The indiscriminate use of Amens with hymns and religious songs is not reasonable and the editors are courageous in attempting to apply a principle in this matter. In this collection, however, the above-mentioned principle does not seem to be consistently applied. It is frequently omitted following hymns which have a definite prayer-like character. It is interesting to see "I Need Thee Every Hour" given a new and more dignified setting by Eric Thiman with a tune ending on the third and free metrical treatment alternating between measures of duple and triple time. It possibly shows the influence of the composer's studies of earlier music with its freer rhythmic scheme, and represents a more flexible and dignified style. It would seem that the text of this hymn demands an Amen as much as any other, but it is omitted.

Speaking of unfamiliar tunes and old texts, "God be with you till we meet again" is given in the setting by Ralph Vaughan Williams (1907). This is a much milder setting than the one we know best. The four-part middle section of the new tune is strong and effective, but the introductory measures which return in the closing line are composed of a descending scale covering a sixth which gives the hymn a different "personality." The refrain has been omitted in this version.

One interesting feature is the use of different keys for the same tune. No tune seems to be printed twice in the same key. Since reference is always made to other appearances of the tune

in the hymnal, an opportunity is thereby given for a choice of key to those who do not transpose readily. I have encountered this practice only once before, as I recall,—in the *Book of Common Praise*, (Canadian). The editors call attention to various effects that may be achieved in hymn singing by providing a number of nice descants, by suggesting antiphonal treatment for certain hymns and unison singing on certain verses, or in certain portions of the hymn. They state in the Preface that "no marks of expression are attached to hymns. It is left to the organist and choir to lead the congregation in this respect. When due attention is given to the words, such marks are unnecessary; when it is not, they are apt to be misleading and mechanical."

The section entitled *Congregational Anthems* is puzzling. It would be interesting to know when and to what extent use is made of such a section by British congregations. The chorales placed here (Jesu, Meine Freude, Wachet Auf and Christ Lag in Todesbanden) are not different in character or difficulty from those in the body of the hymnal. On the other hand, hymns like "Mine Eyes Have Seen the Glory" which is in the main body of the book seem to belong under this section. Another hymn among these *Congregational Anthems* is William Blake's "And did those feet in ancient time," a piece of music that to this reviewer seems more appropriate for baritone solo than for congregational singing. Perhaps its patriotic theme makes it very useful in Britain.

The number of Welsh hymn tunes is appropriately large. In addition to

the wellknown ones—ABERYSTWYTH, AR HYD Y NOS, BRYN CALFARIA, CWM RHONDDA, LLANGLOFFAN and HYFRYDOL—less known tunes are also included, such as: CRUGYBAR, a nice old tune badly mated with words in this case, LLANDOWROR, a great improvement on our usual setting of "My Faith Looks Up to Thee," FFIGYS-BREN, LLANGEITHO, LLANGOEDMOR, LLANLLYFNI and LLEDROD among others.

As for errors, although the typography is exceptionally good, the voice parts in the music are not always properly aligned. There is also some inconsistency in the use of scripture texts with hymns. In a few cases, when there is direct quotation from scripture in the hymn, the verse of scripture is printed above it without reference to its origin (342). Sometimes the chapter and verse are cited without printing the quotation (394) and sometimes both are printed together (480). At other times, when a quotation from the scripture is very obvious in the hymn, no mention is made at all (275). There should be a consistent policy with respect to the use of Scripture with the hymns and, if it is used, it should be indexed.

Throughout the hymnal a high level of musical and literary taste is displayed. To me, one of its most interesting features is the very large section of chants, larger than any comparable section in American hymnals with the exception of the new American Episcopal hymnal. *Congregational Praise* offers 110 chants and responses as compared with 140 in the Episcopal hymnal.

—Clementine Miller Tangeman

Metrical Psalter (A New Version), by Albert M. P. Dawson, pp. 230. Order from A. M. P. Dawson, Goodwood Close, Upper Willingdon, Sussex, England, no date. Four shillings, plus three pence, postage.

The most difficult of all literary tasks is translation of poetry from one language into another, still preserving its poetic quality. It is an endeavor that should be assayed only by poetic talent of the highest order. Undaunted by its high demands, however, many in the past five centuries have tried their hand at transmitting the biblical Psalms into English meter. A few of these venturesome souls have been poets in their own right—one thinks of Milton or of Addison; most of them have had slender qualification for so exacting a task. The effort of many was simply to get the Psalms wrought into passable meter so that they could be set to music and used in the Church's praise. The best known of all metrical versions of the Psalms—that of the Scottish Psalter of 1650—is of this character. It is something of a testimony not only to the strength of Scottish religious sentiment but also to a certain "pawkiness" in the Scottish character that this version, with all its knotty and crabbed quality, still holds a firm place in the affections of the Kirk.

In the United States there has been less reluctance to subject this version to frequent revision in an effort to smoothe out its angularity and make it worthier of its poetic origins. By far the most significant American revision of the metrical Psalter was undertaken by a committee representing nine Presbyterian and Reformed bodies in the United States and Canada in 1909 and officially adopted by the United Pres-

byterian Church of North America in 1912. Though far from resulting in uniformly great poetry, it is judged by many to be the best job done in this field in our own time, in America.

This background helps to put into perspective the book that is here under review. The author of several slender volumes of English verse, Mr. A. M. P. Dawson of Willingdon, Sussex, has undertaken a new metrical version of all but the imprecatory Psalms. It seems fair to say that the attempt exhibits the typically British reluctance to experiment audaciously with the Psalter. Most of the meters attempted are the conventional Common Meter or Long Meter already so familiarly in use in the British Churches. The versions are more literal than literary. It seems quite evident after a thorough perusal of Mr. Dawson's versifications that he has been rather heavily under the dominance of the 1650 Psalter, and he exhibits none of that rhythmic venturesomeness and variety that characterized the Gevevan Psalter of the French-Swiss Reformed Church under Calvin. His sedulous adherence to the very language of the biblical or Prayer Book Psalter should give him high marks for fidelity, but at the cost of genuinely melodious lines and lyrical feeling. Some of his rhymes are very bad; as in the second and fourth lines of Psalm 103, verse two:

The Lord who pardoneth thy sins,
And healeth thy infirmities,
Who savest thee from overthrow
And crowneth thee with kindnesses.

His meters are faulty in places; as in the first two lines of Psalm 139:11:

How precious are Thy thoughts for me!

O God, how great their inventory!
or in the second and fourth lines of
Psalm 84, verse, 2:

The sparrow hath a dwelling found,
The swallow, too, where she
May hatch her precious nestlings out
In temple sanctuary.

Some lines offer a rugged and untuneful combination of words; as in the line from the 51st Psalm:

Shalt wisdom teach parts hid within
or in the 25th Psalm:

He'll lead back those that stray.

On the credit side are some really felicitous lines; such as that in the 25th Psalm:

The Lord Himself is life's best gift
or those in Psalm 90:

Which, in the morning green and blithe,
At eve lies limp beneath the scythe.

The general inferiority of Mr. Dawson's version to that of the American committee of 1910 may be seen by comparing corresponding verses of the 139th Psalm.

Dawson

O Lord, Thou hast me searched and known,
Thou knowest all about my day,
When I sit down, when I stand up,
My thoughts Thou knowest far away.
Thou art about my path and bed,
Hast knowledge of each way I go,
Behold, no word is on my tongue
But well, O Lord, Thou dost it know.
Thou art before me and behind,
And on me Thou hast laid Thy hand,
Such knowledge is too great for me,
Too high for me to understand.
Where shall I from Thy spirit flee,

Or whither from Thy presence fare?
Ascend to heaven? There Thou art!
Descend to hell? Still Thou art there!
If I should take the morning's wings
And dwell far off across the sea,
There, even, is Thy guiding hand,
There shall I feel Thy grasp of me.

1909

Lord, Thou hast searched me, and dost know

Where'er I rest, where'er I go;
Thou knowest all that I have planned,
And all my ways are in Thy hand.
My words from Thee I cannot hide,
I feel Thy power on every side;
O wondrous knowledge, awful might,
Unfathomed depth, unmeasured height!

Where can I go apart from Thee,
Or whither from Thy presence flee?
In heaven? it is Thy dwelling fair;
In death's abode? lo, Thou art there.
If I the wings of morning take,
And far away my dwelling make,
The hand that leadeth me is Thine,
And my support Thy power divine.

Mr. Dawson has done a careful and workmanlike job of versifying the immortal lyrics of the Hebrew Psalter, but the fires of poetic genius so evident in the original have been rather badly dampened in the process. As in the case of greater poets than himself, his reach has far exceeded his grasp.

—Richard W. Graves

Copies of "The Lamb and Other New Carols," by Lee Hastings Bristol, Jr., may be obtained from The Hymn Society of America, 297 Fourth Ave., New York 10. Single copies are 25c each, 20c in quantities of 20 or more.

Notes From The Executive Secretary

IN MEMORIAM
T. TERTIUS NOBLE

T. Tertius Noble had the double distinction of holding one of England's highest organ positions—he became organist at York Minster when only thirty-one—and that of carrying on the Anglican tradition in America through his thirty years' service in St. Thomas' Church, New York, beginning at the age of forty-six.

Those must have been exciting days in England. Young Tertius had the unusual good fortune of having his talent recognized very early, first by his gifted father, then by a musical rector in Norfolk, for whom he became organist as a mere boy, meanwhile commencing advanced study in music. Among his chief instructors at the Royal College of Music were Walter Parratt and Stanford. Throughout his life Dr. Noble acknowledged their powerful influence on his playing and composition. While in England, his activities included orchestral conducting and various forms of composition, as well as the choral and organ work of his cathedral position.

Experience gained in England stood him in good stead in America. With loyal support from the rector and church officers he developed the choir school at St. Thomas' Church and established the choral services for which it became famous. Many of the choristers there became organ students and assistants, afterwards taking positions in other parishes. One of them is Dr. Maurice Garabrant, whose appraisal of Dr. Noble follows this memoir.

Others have from time to time evaluated Dr. Noble's contributions to

Church music. Many of his anthems and hymn tunes were written before 1913, when he settled in New York. His music, though stately in character, had rhythmic and melodic freedom and fire. We heard his "Gloria Domini" for orchestra and chorus at Trinity Church, New York, nearly fifty years after it was issued, performed in the presence of the composer; it had both dignity and freshness.

As adjudicator of festivals and as judge of musical compositions he was in great demand. He was one of the judges for new tunes submitted for "Hymns of Christian Patriotism," published by The Hymn Society in 1946. On one occasion we showed him an ambitious collection of tunes gathered chiefly for new hymn texts. His verdict was that not half a dozen of the tunes were free from grave technical faults, and he added that many of the hymn texts did not deserve serious recognition. In this comment lay one of Tertius Noble's virtues: his great soul could only respond musically to words of spiritual and aesthetic sincerity. He abhorred trivial hymn texts or tunes.

Our own personal knowledge of Dr. Noble began very soon after he arrived in this country. The National Association of Organists was rapidly attracting attention by its conventions, and at one of those stirring gatherings, held at Springfield, Mass., 1915, he presented a recital. It was the hottest day in that city for years, but he conquered the humidity and thrilled a large audience. About a decade later he served as president of the N. A. O. (1924-1926) and gave constantly of his time and influence to it.

In 1928 Dr. Noble was a judge in a contest for a prize of \$1,000.00 for a suite for organ and orchestra, sponsored by the N. A. O. He watched with interest the formation of The Hymn Society of America in 1922, and in 1927 he became a member. He arranged some of its public meetings, and served on its Executive Committee for many years. From 1945-1947 he was its President.

Though he retired from St. Thomas' Church in 1943, he revisited it each year and in 1947, at the age of eighty, he gave a final recital. It was a memorable concert in which he played with all of his accustomed artistry. It was known to but few that he was suffering severely, getting up from a sick-bed to come to the Church. Since his retirement his interest in hymns continued, and thousands of organists now use his books of free organ accompaniments for hymn tunes.

Younger organists of this country have been inspired by Dr. Noble's truly democratic friendliness. He shared his gifts freely because he loved to mix with ordinary folk, and the stimulus they received from the contact made them study, work and grow in musicianship. There is an apostolic succession in church music, and many of our soundest church musicians are handing on what they learned from him.

—REGINALD L. MCALL

When Dr. Noble came to New York in 1913 he was quite an unknown quantity. Only his anthems and his cathedral reputation had preceded him. But he was soon surrounded by new admirers, for his gentle persistence and disarming smile attracted a following which acknowledged his su-

perior achievements in worship through sacred music.

The miracle of genius was housed in this small mortal frame. Dr. Noble quietly radiated a serenity while at work which inspired his choristers and pupils to excel. He proved to be an organist of inimitable ability and style, a choral director of unusual patience, a sensitive artist, a versatile composer and an administrator of uncommon business acumen.

Although his boy choristers transposed his initials and affectionately nick-named him T. N. T., he was slow to anger, although on occasion his facial expression was sufficient. As his assistant, I often observed his discipline over a lad by a method now termed modern: no punishment, as such, but by earnest talking, reaching down into the lad's inner self-respect and winning his loyal submission in a matter of minutes.

Dr. Noble led adult choral groups into such a spirit of team work that difficult tasks seemed simple. This friendly encouragement of one's ability to create beauty for the inspiration of others was his singular art. One of the greatest attributes of his character was infinite patience and understanding in dealing with others.

Like Bach before him, T. Tertius Noble wrote music solely to help men to reach God. For those who occasionally termed his work "emotional" or "program music," there were countless others who defended it as a means of inspiring the lethargic man in the pew.

Because he was so affectionately concerned with the needs of the average church musician everywhere, in his compositions there were often hymn tunes embellished by descants and im-

provisations. These were often translated into organ preludes. Dr. Noble's lectures and engagements as festival conductor, his magnanimity of outlook and his charitableness made him a great pioneer in securing public recognition of the role of sacred music in the life of man. He was one who obeyed the call to "Rise up, O men of God, have done with lesser things."

—MAURICE GARABRANT

THE GREGORIAN ASSOCIATION, founded in 1870 to promote the study and practice of Plainsong, celebrated its eighty-third anniversary at a Festival Evensong in the Cathedral Church of Saint Paul, London, on July 2, 1953. Music for the service was contained in a tastefully printed booklet with Plainsong notation as well as hymns for the congregation. The Gregorian Association is headed by The Lord Bishop of London, and among its Vice Presidents are such well-known authorities on hymnology as J. Dykes Bower, Ernest Bullock, W. N. McKie, Healey Willan, and Ralph Vaughan Williams. Further information about the program and purpose of the organization may be obtained from the Hon. Secretary, H. L. Jones, Esq., 40a, Westminster Palace Gardens, London S. W. 1.

ADDITIONAL COPIES of the Christmas, 1951, issue of THE HYMN may be purchased from The Hymn Society for twenty-five cents. The issue contains a scholarly article on "In dulci jubilo" by G. William Richards, an article on Christmas hymns and Christian singing by Walton W. Rankin, and the text of Jean Kenyon Machenzie's Christmas hymn, "Christmas Wish," set to a tune by John N. Burnham.

The hymn "WHERE CROSS THE CROWDED WAYS OF LIFE" provided the name for a Presbyterian Church in New York City, the Church of the Crossroads. It is located in Presbyterian Labor Temple, 242 E. 14th St., and its name was chosen by the Reverend Richard E. Evans, who said that he chose the new name because, "I feel that here at Second Avenue and 14th Street we have the real crossroads of the world." He went on to say that, "it isn't a crossroads of buses, taxis and subways. That's 42nd Street and Broadway. But it is a crossroads of people and of ideas, of Christians and Jews, of Catholics and Protestants, brought together in a symbolic democracy."

THE AMERICAN GUILD of Organists' Members' Interests Committee has issued twelve pamphlet dealing with various subjects of interest to church musicians. There has long been a need for "non-technical" material on some of the allied areas of church music endeavor, and readers of THE HYMN will find the materials presented to be helpful. A "prospectus" may be obtained by writing to The American Guild of Organists, 630 Fifth Ave., New York.

The Papers of The Hymn Society provide excellent scholarly reference material of help to Ministers and Church Musicians.

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Founded 1922

Incorporated 1938

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